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NOTE: Any codas (⊕) that appear will be played only once on the recording at the end of the last recorded chorus.

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INTRODUCTION

In this play-a-long album we encounter eight of the great jazz originals of the late forties and fifties, some of which have acquired the status of standards over the years.

If there ever was a textbook case of an artist being ahead of his time, it was Thelonious Monk. Although *Epistrophy* was recorded in 1942 (but not released until the sixties) by Cootie Williams, who was playing *'Round Midnight* with his band, Monk didn't get his own record date until 1947, and it wasn't until the late fifties that he began attracting the kind of audience that makes artists think of getting a financial advisor. Both of his tunes on this album are pillars of the modern jazz repertoire, providing challenging chord progressions and rhythms. *I Mean You* stays away from easy II/V/I formulae for the most part; *Ruby, My Dear* puts you at ease with fairly conventional chords in the main strain before sandbagging you with a bridge whose first half is in the little-used key of A Major. These are two tunes that will force the glib changerunner to stop and think.

The rest of the tunes are closer to bebop convention. *Freight Trane* is a line on the Bird Blues changes written by pianist Tommy Flanagan for a John Coltrane/ Kenny Burrell session in 1958. *Ladybird* is one of Tad Dameron's most famous pieces, written at about the same time (1947-48) as another tune with virtually the same chord changes - *Half Nelson*. *Hipster* is an original song by Jamey Aebersold written as a tribute tune to the great bebop songs of the 40's and 50's. The melody line is "textbook" bebop and is, in itself, a great study in bop line construction. *Ray's Idea* was supplied to Dizzy Gillespie's staff arranger Gil Fuller by 19-year-old Ray Brown in 1946. I think after you play on it you'll wonder why it doesn't get recorded more often. *Robbins' Nest* was written by pianist Sir Charles Thompson when he was with Illinois Jacquet and named for New York disc jockey Freddie Robbins (Lester Young had written *Jumpin' with Symphony Sid* for another DJ, and there were several other such tunes written in the late forties); it has a nice remote key movement in the main strain. *Theme for Ernie* was composed by Freddie Lacey, a Philadelphia-based guitarist, after the sudden death of alto man Ernie Henry in 1957. John Coltrane recorded it in early 1958, but it was not until the '90s that the tune became widely recorded. Its melody has some interesting intervals and a soaring quality that is attractive.

At the time this album was recorded in 1985, pianist Ronnie Mathews and bassist Ray Drummond had worked together off and on for several years; both had albums out as leaders, and both had extensive experience working and recording with many of the leading jazz players of the day. Marvin "Smitty" Smith, then in his mid twenties, was making his reputation as one of the hot young drummers on the scene; albums of his own and a long-term gig on the Tonight show were to come later.

Here then is a collection of bebop tunes... some classics, but all interesting.

Phil Bailey 7/27/85 (updated 1/25/00)

Ladybird

Play 22 Choruses

$\text{♩} = 100$

CHORUS*

* Soloist or as a shout chorus leading into the drummer soloing over the last 4. This occurs on choruses 19 and 20 of the Play-A-Long record.

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Ruby, My Dear

Play 3 Choruses

♩=67

Musical notation for the first system, including treble and bass staves with various chords and melodic lines.

Chords: F-, Bb7b9, EbΔ, G-, C7b9, Bb-, Eb7b9, AbΔ, C-, (F7)⊕, Bb-, Ab, AD, F#, B-, E7b9, AD, C-, C-Δ, C-, D-, Bb-, A6/E, F#Δ, B7b9, Bb7b9.

SOLOS

Musical notation for the solo section, including treble and bass staves with various chords and melodic lines.

Chords: F-, Bb-, Eb7b9, AD, Bb6, Bb7, Eb-, Ab7, Eb7+9, G-, C7b9, FΔ(G- Ab- A-), C-, F7, Bb-, A6/E, F#Δ, B7b9, Bb7b9, EbΔ.

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